

Electroacoustic Music Days 2025



The **Electroacoustic Music Days 2025** festival takes place between October 17-19 at kamperio Theatre of Ioannina.

The festival takes place within the framework of the 23rd annual meeting of the members of the Hellenic Electroacoustic Music Composers Association (HELMCA). The intention of the organization is to present the current trends of electroacoustic / acousmatic music in Greece and abroad. The festival has been held continuously since 2002 and is one of the longest-

running electroacoustic music festivals internationally.

During the 3 days of the festival, 9 concerts will be held and a total of 54 works will be performed. The program includes fixed media works - among them the 9 octaphonic - works for video, works accompanied by live performance in analogue electronics, computer systems, acoustic instruments or voice and sound installations As every year, a concert with works from members of the International Confederation of Electroacoustic Music (CIME/ICEM) is planned.

Access

kamperio Theatre, Papadopoulou 11. [\[map\]](#)

Papazogleios Female Weaving School, Papazoglou 11. [\[map\]](#)

3PORTES Gallery, Aravantinou 5. [\[map\]](#)

Ioannina.

Personel

Dimitris Karageorgos, Philippos Theocharidis, Nikolas Valsamakis.

Support

Municipal and Regional Theatre of Ioannina, Department of Architecture (University of Ioannina), Electroacoustic Music Research & Applications Laboratory (Ionian University), Laboratory of Performance Environments in the Arts (Ionian University), 3PORTES Gallery, Studio Z.

Program

Friday 17/10/2025

[▶ Concert A1 \(19.00\)](#)**Maria Tsiantoula** *SpiRitual* (2025)

8:16

Anna Vassiliadis *Afanismos* (2024)

5:01

Michail Vakalis *Stone Sea* (2021)

5:13

Chrysanthos Christodoulou *On a**mixed Cage* (2024) 6:06**Fotis Rovolis (φθ)** *Silence* (2025)

10:30

Thanos Tsavouselis *Lands* (2025)

10:52

D.Bakas, N.M.Moumtzidou*Action/Reaction III* (2023) 9:26[▶ Concert A2 \(20.15\)](#)**Yannis Mygdanis** *Divergent**Spectrum (PSR-ΔX)* (2025) 7:43**Stelios Tsiloglou-Ignatiadis** *Bardo*

Saturday 18/10/2025

[▶ Concert B1 \(19.00\)](#)**Giorgos Stefatos** *Saloufa* (2025)

5:07

Dimitris Batsis *Among Wolves*

(2025) 10:00

Costas Frantzis *The Pebble* (2025)

12:06

Taxiarchis Diamantopoulos *Proe*

(2025) 8:59

Thanos Polymeneas-Liontiris*Entomology#2* (2025) 5:00**Maria Pelekanou** *Prayer in Blue*

(2023) 6:06

Ioannis Panagiotou *Apíxima* (2025)

6:35

[▶ Concert B2 \(20.15\)](#)**Spyros Polychronopoulos***Nearfield pt.2* (2025) 8:12**Stelios Giannoulakis** *Black*

Sunday 19/10/2025

[▶ Concert C1 \(19.00\)](#)**Manos Bratsolis** *Dynamic Void*

(2025) 6:29

Angelos Karelias *In-between* (2025)

7:02

Dimitri Voudouris *NPFAI.7**(excerpts)* (2019) 9:58**Wiktór Mastela** *Parias* (2024) 4:54**Andreas Andreovits** *Amylum*

(2025) 8:24

Dimitris Barnias *Deleverance*

(2025) 15:49

Dimitris Papageorgiou */nin/* (2025)

10:00

[▶ Concert C2 \(20.15\)](#)**Eleni Skarkou** *Katharsis* (2024)

10:54

Georgia Kalodiki *Mixed Signals*

(2025) 5:18

(2024) 12:13

Stavros Sakellariou *In Motion*

(2015) 7:40

Epameinondas Fassianos *Time**Travel* (2016) 18:40**O.Karamanlis, A.Pagalou** *Hypno**[adapted]* (2025) 9:00 [Concert A3 \(21.30\)](#)**Costas Stratoudakis** *Ultimate Effort*

(1986) 11:53

Dimitris Kamarotos *Retour à la**Mer* (1983) 9:25**Andreas Mniestris** *Magradia*

(1987) 6:09

Dimitris Karageorgos *Fluctuation*

(1988) 8:17

Stephanos Vassiliadis *Secret Songs**Of Silence* (1971) 24:04*Zeppelin* (2024) 7:47**Manolis Lianis** *Let them float*

(2025) 3:10

V.Roupas, D.Talarougkas *Whispers**of the Tao* (2025) 8:22**D.Savva, L.Alexaki** *Astral* (2024)

8:20

P.Kokoras, P.Andreoglou *Bellow*

(2021) 9:20

A.Loufopoulos, M.Korkokiou*whales* (2025) 10:00 [Concert B3 \(21.30\)](#)**Andreas Mniestris** *Free**Associations: The Jungle* (2013) 5:00**Nikolas Valsamakis** *Mikra Matta*

(2025) 9:00

P.Theocharidis, I.Mavriki *Too Slow**for Evolution* (2025) 10:00**Andreas Monopolis** *live-electronics*

(2025) 30:00

Nefeli Stamatogiannopoulou*Home | Space* (2025) 10:45**Thanasis Epitideios** *"...At the**Hour..."* (2022) 15:00**Katerina Tzedaki** *"en hydasie.."*

(2025) 8:13

A.Dhima, D.Jacobs *Remembrance*

(2025) 10:54

 [Concert C3 \(21.30\)](#)**Giuseppe Di Bisceglie** *Madeleine*

(2024) 5:53

Manuel Rocha Iturbide *Urform**Piano* (2020) 10:00**Oktawia Pączkowska** *Behind the**Shadow* (2022) 7:05**Marta Domingues** *A Cathartic**Postcard* (2024) 9:38**Joris de Laet** *Apparences Illusoires*

(2025) 11:24

Elizabeth Anderson *Helios & Selene**(part 1)* (2024) 11:14

Parallel Actions

➤ [Sound Installations](#)

Friday 17/10 - Sunday 19/10, 3PORTES Gallery

Agapi Zarda *At the Oracle* (2025)

Laoura Tsiati *Metamorphosis* (2022)

➤ [Exhibition](#)

Friday 17/10 - Sunday 19/10, 3PORTES Gallery

➤ [Documentary Screening](#)

Friday 17/10, 17.30, Papazogleios Female Weaving School

Iakovos Panagopoulos *Iannis Xenakis: The Music of the Universe* (2025)

➤ [Talk](#)

Saturday 18/10, 17.00, Papazogleios Female Weaving School

Andreas Mniestris *Elements for Electronic MUsic in Greece*

Program

Συναυλία A1 - Friday 17/10/2025, 19.00**Maria Tsiantoula - *SpiRitual - Echoes from the Past* (2025)**

fixed media: 2 channels, duration: 08:16

SpiRitual: Echoes from the Past is a "sound ritual" that invites listeners to connect with themselves and their nature. It is a descent from the "civilized" world to the animalistic, primitive experience of human — an experience that tends to be ignored or forgotten over time. This experiential piece aims to encourage listeners to participate physically and to experience tension, conflict and, ultimately, catharsis, as primitive humans did around the fire.

Maria Tsiantoula was born in 2000 in Larissa. She graduated from the Department of Music Studies of the Aristotle University of Thessaloniki under the supervision of Prof. Dimitri Papageorgiou in Composition (Integrated Master). She completed her studies in Composition at the Conservatory under Dimitris Bakas and also holds a Diploma in Byzantine Music under Konstantinos Koutsioulis. She has composed works for solo instruments, chamber music, orchestral music, music for tragedy, electronic music, and more. She undertakes orchestrations for choir, orchestra, and various ensembles, and since 2025 she has been conducting the choir of the Larissa Dance Ensemble. In addition, she is also active as a pianist, providing piano accompaniment.

Anna Vassiliadis - *Afanismos* (2024)

fixed media: 2 channels, duration: 05:01

War. Everything is changing in a few seconds. Calmness and daily routine turns into panic, pain, loss and death. The current composition is quickly describing three stages: calmness, chaos and silence. This composition contains dozen of edited sounds, however there are a lot of familiar-less edited sounds-too. The whole piece was built in a exclusively digital environment.

Born in Canada, but grew up in Greece. She studied Music Technology and Acoustics and got her BSc from the Mediterranean University at Rethymnon, Crete, completed her MSc on Sound Arts and Technologies at the Department of Music Studies at Ionian University in Corfu. Continuing her studies in the same University, she is now performing a PhD thesis on Electroacoustic Synthesis entitled "Microworld Soundscapes" which is based on the sonification of video recorded biological processes.

Michail Vakalis - *Stone Sea* (2021)

fixed media: 2 channels, duration: 05:13

"Stone Sea" was inspired by a photograph in which the interaction between the wet element of the sea and the clouds and rocks is strongly visible. This photograph helped me to transfer all the elements, in the field of sound. What attracted me is the perpetual movement that is present in it, which is symbolized by gestures as well as sounds with percussive envelope representing the stone element (rocks). The formal development of the work symbolizes the way the eye moves over the image, giving a more dynamic development.

Michail Vakalis is a music teacher at the Musical School of Ioannina “Nikolaos Doumpas”, Greece, and the Principal Conductor of the Philharmonic Orchestra of the Municipality of Ioannina. He is also one of the founding members of the music ensemble HNORO, which is engaged in the polyphonic singing of the Epirus region of Greece and nearby areas. He graduated from the Department of Music Studies of the Aristotle University of Thessaloniki, where he studied composition with Dimitris Papageorgiou and electronic music with Dimitris Maronidis.

Chrysanthos Christodoulou - *On a mixed Cage* (2024)

fixed media: 2 channels, duration: 06:06

“On a mixed cage” is based on a 40" recording, at Athens national garden, in August of 2024.

Born in 1973 in Thessaloniki. He studied several instruments (violin, piano, jazz guitar, vocals) in conservatoires of Thessaloniki. Since 1999 he writes music for dance theatre, theatre, television, documentaries, short movies and installations. He is a founding member of the audiovisual collective Modified Dog. Since 2012 he participates in Caravan project. Releases CD: “antikeimeno-ego” (2003) Hitch-Hike, “Landscape: white” (2004), “on the run” (2009), 7" vinyl “on the run” (2010). With Modified Dog: “Memories21” CD Thirstyleaves Records (2018) - “once you are in you are never out” CD (2022). As a composer / performer has participated in festivals in GR and abroad.

Fotis Rovolis (φρ) - *Silence* (2025)

fixed media: 2 channels, duration: 10:30

The work follows the testimonies of three Holocaust survivors (specifically from Auschwitz) and relates them to the present day and the situation in the Gaza Strip. Margot Heuman(n) and Dr. Alfred Münzer, two people persecuted both for their Jewish heritage and their sexuality, describe their experiences, revealing yet another aspect of Nazism. Stephen Kapos, also a Holocaust survivor, conveys his anger and despair regarding the conditions that are being repeated today and have led to the genocide of the Palestinians. The composition is made entirely of specific phrases, modified in order to create different sonic textures, which stretch across the entire frequency spectrum and intertwine, producing a shared path.

Having studied Architecture (Thessaly) and electroacoustic music composition (Sonology/The Hague, NKUA/Athens), they explore the boundaries between sound and space by creating installations, soundscapes and images. Their work follows political, imaginary and queer narratives, incorporating alternative identities (Zirlar Mord Ω', norcimo ii) and constructing parallel universes. They have collaborated on short films, theater productions and performances, participated in the ICMC conference (Seoul) and the SMC conference (Porto) and more recently they took part in the program "Worlds Within Worlds" by Flux Laboratory Athens and NCSR "Demokritos", and in the 6th contemporary dance festival "Compartments Dance Project." @thisisnotfaux

Thanos Tsavouselis - *Lands* (2025)

fixed media: 8 channels, duration: 10:52

“Lands” is a multichannel electroacoustic composition exploring the environment as a living system. Across four chapters—Substrate, Signals, Contingency, and Intelligence—the work reflects on the physical and informational flows that define ecological and technological existence. Through processed sound, glitch, and texture, the piece narrates the collapse and recalibration of reality.

Thanos Tsavouselis (b. 1998) is studying Electroacoustic Music Composition at the Department of Music Studies of the Ionian University and is a member of the ASABE live electronic music ensemble. Since 2024, he has been a member of the Hellenic Electroacoustic Music Composers Association (HELMCA). His work focuses on the creation of multimedia compositions.

Dimitris Bakas, Natassa Mare Moutzidou - *Action / Reaction III* (2023)

voice & fixed media: 2 channels, duration: 09:26

Action/Reaction III is the third part of a series of exploratory dialogues and meetings between composer Dimitris Bakas and vocalist/improviser Natassa Mare Moutzidou. The work spans a broad sonic spectrum, from electronic fields to acoustic ecology, capturing sounds, sights, stimuli, phonemes, and soundscapes. The goal was to create an ascending spiral of interaction between the composer's sound fields and the singer's improvisational vocal lines, establishing an innovative relationship between each successive recording.

Dimitris Bakas. Born in Katerini in 1975, Dimitris Bakas studied composition with

Theodore Antoniou and earned an MMus and PhD in contemporary composition at Goldsmiths, University of London, under Roger Redgate. In 2010-11 he was a visiting scholar at Columbia University with Tristan Murail. His music has been performed in the UK, Greece, USA and at international events such as ICMC, SMC and Sonic Mmabolela, while he has received commissions from institutions including the Greek National Opera. As a sound artist, he has collaborated with museums such as the Archaeological Museum of Thessaloniki and the Ethnological Museum of Thessaloniki. His work was awarded a Certificate of Artistic Achievement by the Luxembourg Art Prize (2022). He is a member of EEM, HELMCA, KSYME, HSAE and temp'Ora.

Natassa Mare Moumtzidou is a musician, vocalist, and improviser with appearances at international festivals and collaborations with prominent artists and institutions in Greece and abroad. Her career spans a wide range of genres, from popular to experimental and classical music, with performances ranging from text-based works to free improvisation. She has released seven solo recordings that received excellent reviews in Greece and internationally. As a founding member of the international organization "Interaction International ADELPHOPOIESIS" and initiator of the Sound of Art festival, she has also developed work in the therapeutic dimension of music, offering presentations, workshops, and seminars on free expression and vocal improvisation in Greece and abroad.

Concert A2 - Friday 17/10/2025, 20.15

Yannis Mygdanis - *Divergent Spectrum (PSR-ΔX)* (2025)

fixed media: 2 channels, duration: 07:43

Divergent Spectrum (PSR- Δ X) is a fixed media work created from recordings of cosmic signals such as pulsar emissions, magnetic storms, and interstellar noise. These sounds, which are typically inaudible to human perception, are processed and combined with delicate, human-scale sounds including breaths, whispers, and mechanical fragments. The integration of these two layers generates an acousmatic field where cosmic and human elements intertwine, producing spectral shapes that diverge from conventional patterns. The title references a fictional pulsar entry, designated PSR- Δ X, emitting an eerie signal. The composition invites listeners to explore the unknown within the cosmic noise while reflecting on human presence as a rare anomaly within an infinite spectrum.

Dr. Yannis Mygdanis is a music educator, composer, researcher, and designer of educational music software. He serves as an adjunct lecturer at the Department of Music Studies at the NKUA and in the postgraduate program "Music Education in Formal and Informal Settings." He holds four master's degrees, as well as diplomas in Piano, Choral Conducting, and Composition, and has attended courses in electronic music composition at KSYME. He has participated in over fifty international conferences and has published an equivalent number of articles in scientific journals. As a composer, he has presented works for theater, short films, children's songs, and electroacoustic compositions. He has published scores and song cycles set to music by Greek and international poets.

Stelios Tsiloglou-Ignatiadis - *Bardo* (2024)

fixed media: 2 channels, duration: 12:13

Composed primarily from field recordings and processed soundscapes, *Bardo* moves between anecdotal and abstract sonic materials, blending natural and urban environments with electronic transformations. Mountains melt, the sea turns to machinery, and vanishes into the noise of everyday crowds. And, isn't that the sounds of the city have begun more and more to resemble human voices, or perhaps, the human voices have already begun resembling the city roars? *Bardo* is a turning point—between reality and illusion, between past and future lives, between place (topos) and non-place (utopia). It is also a personal journey of apprenticeship through the sonic and emotional terrains I've inhabited, searching for the thread that weaves it all together.

Stelios Tsiloglou-Ignatiadis (b. 1999, Ioannina) is a Greek composer and interdisciplinary artist whose work focuses on the intersection of electroacoustic music, live performance, and contemporary dance. Based in Greece, he explores hybrid artistic forms that combine live electronics, acousmatic and instrumental music, voice, movement, and visual media. Tsiloglou-Ignatiadis is a member of the Hellenic Association of Electroacoustic Music Composers (HELMCA), and his work has been presented in Greece and in international festivals. His music for Mary Randou's *Mountains* was featured at the Venice Biennale in 2025. He has also composed, directed, and developed three original performance works: *Alice*, *Shrunk by Fear* (Ioannina Municipal Theatre, 2021), *too much* (2022) and *Re-Visions* (2025).

Stavros Sakellariou - *In Motion* (2015)

fixed media: 2 channels, duration: 07:40

In motion was composed in 2015. The concept of the piece is to push time forward thus to find ourselves constantly in motion. The form is produced by the contradiction of a linear sense of time with the vertical one. Linearity is expressed through various gestural figures while spectral forms represent the vertical content of the piece. The material is made out of metallic sounds plus balloon tones, friction on percussive instruments and gestures of pigeons recorded in open space. The various treatments upon the sounds were aiming in creating a spectral continuity. The fact that motion is a morphogenetic factor could be compared with the contrapuntal textures of renaissance where motion creates time and space.

Stavros Sakellariou was born in 1980 in Ioannina, Greece and lived there until 2000. After having lessons in singing, piano and basic music theory he moved to England to have a more formal training. In the period from 2000 – 2003 he acquired a bachelor of music at the university of Hull. In 2004 – 2006 he continued to a master degree where he focused in contemporary composition and musicology. During the years 2008 - 2010, he went to Corfu, Greece at the Ionio university to attend another master degree in the programme 'arts and technologies of sound'. There he became interested in electroacoustic music as a composer and as an analyst. Since 2013, is a music teacher in music schools in various places around Greece.

Epameinondas Fassianos - *Time Travel* (2016)

fixed media: 2 channels, duration: 18:40

Time Travel is an acousmatic composition based on recordings of a priest's voice and

a male choir in the Greek Orthodox Church of Haghia Sophia, in Athens. It is my personal interpretation of the experience of being in an Orthodox Liturgy. Information about the actual space where the liturgy takes place is given throughout the piece as well. I consider this work as a 'travel' between the actual place and my own internal perception of the psalms and the mystery of the holy liturgy; using the priest's voice as a reference point. In addition, I regard this composition as a "travel" back to where Byzantine hymns first appeared: In the Church of Haghia Sophia in Constantinople.

Epameinondas P. Fassianos (Epa Fassianos) is a Greek Composer of Electroacoustic and Ambient Music. He was born in Athens in 1982. He has attended both the University of York (MA in Music Technology) under the supervision of Professor Andy Hunt and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition) under the supervision of Professor Ed Hughes. He holds a PhD Degree in Acousmatic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture.

Orestis Karamanlis, Anna Pagalou - *Hypno [adapted]* (2025)

voice & electronics: 8 channels, duration: 09:00

In this piece a human heart is amplified and sent to a computer running a programming language; this delicate "instrument" is responsible for triggering the audio processes in real-time and for controlling the musical flow. The vocalist becomes a listener to her own internal rhythm and attempts to adjust the unfolding of

the music psychosomatically, thus engaging in a constant loop between her own sounding body and mental state.

Orestis Karamanlis. Currently an Assistant Professor at the University of Athens with an interest in electroacoustic composition, especially real-time computer music involving instruments and multi-speaker systems. orestiskaramanlis.net

Anna Pagalou is a vocal and sound installation artist whose work investigates the intersection of classical vocal traditions and experimental sound practices. Her performances explore the boundaries of the human voice, engaging with soundscapes and acoustic ecology through a focus on breathing, water in its various forms, and space as a three-dimensional score. In recent years, these explorations have been expressed through immersive sound installation works. She actively seeks collaboration with artists and thinkers across disciplines, using co-creation as a way to open new pathways of perception and artistic expression.

Concert A3 - Friday 17/10/2025, 21.30

Costas Stratoudakis - *Ultimate Effort* (1986)

fixed media: 2 channels, duration: 11:53

The first of a series of works he composed with the UPIC system (Polyagorgia) invented by composer Iannis Xenakis. Ultimate Effort was created entirely at UPIC and mixed in the KSYME studio and in the studio of C.S. It was played at the Bourges electronic music festival (France) in 1986, making a special sensation and, the following year,

awarded C.S. the "residence" award at the Bourges International Electroacoustic Music Competition. It also received first prize in the KSYME composition competition. Since then, the work has been performed in many countries. The work deals with the theme of death, metaphysics and the anguish over the fate of the soul after death. It is influenced, among others, by the Tibetan Book of the Dead.

Costas Stratoudakis has studied Film Direction, Music and Computer Programming. His postgraduate studies (M.Sc.- Ionian University) are related to interactive and audiovisual performances. He has worked as a director (documentaries and artistic programs for television) and as a music composer (music for films, electroacoustic music, mixed tracks, etc.). He is among the first artists in Greece to present works that use interactive and multimedia technologies (Ileana Tounta Center for Contemporary Art, National Gallery of Athens, etc.). He has been awarded important international prizes for his work. He is a PhD candidate at the Music Department of the Ionian University. He taught music for cinema, audiovisual art and technology.

Dimitris Kamarotos - *Retour à la Mer* (1983)

fixed media: 2 channels, duration: 09:25

Commissioned and used as a background music for a documentary produced by FR3 TV on the subject of the evolution of maritime mammals. Subsequently, the form was a result of the structure of the video and technical restriction prompted by the use of music together with voiceover. The material was later remixed from the multichannel fixed media to create an autonomous work in two parts maintaining the characteristics of a "liquid" sound produced with mixed techniques.

Dimitris Kamarotos studied composition, clarinet, musicology, and music analysis with Emile Damais, Marc Battier, Maurice Jarre, and Iannis Xenakis. He worked at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) and the Contemporary Music Research Center in Athens. His music and sound design contributes to the development of theatrical dramaturgy. He has collaborated with many directors in Greece and abroad, on performances presented at the National Theater, Epidaurus, and international festivals. His music moves easily between the natural/vocal and the electroacoustic/acousmatic. His most recent release is the LP Electromagnetic Landscapes (Intersonic_Recordings 2018).

Andreas Mniestris - *Magradia* (1987)

fixed media: 2 channels, duration: 06:09

This work is my first complete composition for tape from 1987. It was composed partly at the electronic music studio of the University of Paris VIII and mostly at the studio of GES Vierzon (many thanks to Daniel Habault). In addition to musique concrète techniques, various on-the-spot improvised techniques are used. The purpose of the composition was to make sounds of spoken words settle forcibly inside sonic environments of increasing complexity, disorder and intensity, creating a kind of a "[meta]song". The piece is inspired by protest songs (and Music Industry that made them exist for the broad public - us); at the same time, the piece is struggling with the seemingly opposing nature of order and chaos, rich and poor, young and old, wild and tamed and so on and so forth. The words, roughly translated as "I became the jerk whom I mocked at ...", were proposed by Panais Bicolous for this piece. Structurally,

the piece is articulated in two parts and a short coda. The first part is an extended bridge from silence to the main section —the “song”. Within this complex sound universe, original sonic fragments snatched from commercial recordings survive as chameleons and therefore, from this point of view, the piece is also an acoustic Gestalt challenge. "Magradia..." was submitted to the studio "La Muse en Circuit", directed at that time by Luc Ferrari, accompanying my application to work there as a "guest composer" (...it was accepted).

Andreas Mniestris. Professor Emeritus of Electronic Music Composition, Department of Music Studies, Ionian University

Dimitris Karageorgos - *Fluctuation* (1988)

fixed media: 2 channels, duration: 08:17

The work was created at the Center for Contemporary Music Research (CCMRE) during the period 1987–88, using the UPIC system of Polyagorgia, invented by Iannis Xenakis. It is based on the system's capability to record and process natural sounds (sampling). Thus, the primary material of the composition is a dialogue between recorded phonemes and the waveforms I designed. The recording and editing were carried out using fixed media recorders of the time: REVOX A77, B77 & PR99.

Dimitris Karageorgos studied advanced theoretical music with St. Vassiliadis, A. Amarantidis, and piano with N. Nikolaevna. He also completed the Electroacoustic Music program at the Athenaeum Conservatory under professors St. Vassiliadis, Haris Xanthoudakis, and Dimitris Kamarotos. He took composition lessons from Iannis

Xenakis and Theodoros Antoniou. He worked at the Center for Contemporary Music Research (K.SY.M.E.) of I. Xenakis, as well as at the Hellenic Broadcasting Corporation (ERT). He participated in the Thessaloniki Biennale in 1986, the Barcelona Biennale in 1987, and the 18th International Architecture Exhibition at La Biennale di Venezia. He is a member of the Greek Association of Electroacoustic Music Composers (HELMCA) and the Greek Society of Acoustic Ecology (EEAO).

Stephanos Vassiliadis - *Secret Songs Of Silence* (1971)

fixed media: 2 channels, duration: 24:04

The Secret Songs of Silence for fixed media (1st performance, REX, 1971-commissioned by the 4th Greek Contemporary Music Week). It is his first electronic work and is based on natural and processed sounds (the theme of the Adagio of the sonata for flute and basso continuo BWV 1034 by J.S.Bach is also recognizable) as well as on artificial electronic sounds by the synthesiser VCS3. The sound spectrum of the composition extends from the minimal noise of absolute silence to a shower of piercing sounds, reflecting the intensity and drama of the invisible side of silence. The work was re-performed by Zouzou Nikoloudi's dance-theater group "Chorika" at the REX (1973), choreographed by her, and later toured in various cities abroad.

Stephanos Vasiliadis (Tholos of Drama, 1933 - Athens, 2004). Having a background in Byzantine and European music, he studied advanced theory and composition with G.A. Papaioannou. One of the pioneers of electronic music in Greece, he wrote electroacoustic and multi-media works [The Secret Songs of Silence, In Fire, Puppet World..] and a lot of theatrical music. He served music education as a teacher [at the

state theaters (NTNG and N T), at the Athens College, the National Theater Drama School, the UOA Department of Music Studies], as a composer of children's songs, as a columnist-critic, radio producer, author, as director of the C.M.R.C., as well as through various seminars, choir meetings and initiatives, the most notable being the creation of the first Music High School in Pallini.

Concert B1 - Saturday 18/10/2025, 19.00

Giorgos Stefatos - *Saloufa* (2025)

fixed media: 2 channels, duration: 05:07

A woman's journey from a foreign psychiatric clinic to the warm embrace of a remote frontier island, led by a fake sea.

George Stefatos is a musician and programmer. He creates sound software whose primary aim is to enable a more direct interaction between the composer and his sonic material.

Dimitris Batsis - *Among Wolves* (2025)

fixed media: 6 channels, duration: 10:00

Among Wolves contains audio material from field recordings in Central Zagori (Elafotopos), captured during spring and summer 2024 along pastoral routes with the support of the local community and EcoMuseum Zagori. The composition unfolds in three parts: the flow of underground waters through rocky paths and the melodic

communication of nightingales in forested areas, a hunting scene with shepherd dogs chasing a wolf, and it concludes with the return of the herds marked by the sound of bells. Situated within the practices of acoustic ecology, the piece reflects on the interrelation between biodiversity, environment, and human activity, proposing sound as a medium of empathy, ecological awareness, and dialogue with non-human life.

Dimitris Batsis is a sound artist and academic researcher. He earned a PhD in Biomusic at the University of Ioannina, where he also completed post-doctoral research, an MA in Contemporary Arts and Music from Oxford Brookes University, and a BA in Music from Anglia Ruskin University. His research spans biological functions in relation to new media and sciences, as well as sound design and interactive systems. His practice includes sound installations, performances, and video art with audiovisual applications and coding. He has taught in Greece and the UK and participated in international festivals and exhibitions. In 2021, his work *Gather* won first prize in Video Art at the Florence Biennale. His articles on sound art appear in international journals and conference proceedings.

Costas Frantzis - *The Pebble* (2025)

fixed media: 2 channels, duration: 12:06

The Pebble is a soundscape composition that begins with the imaginative moment in which a pebble “falls asleep” and is carried along by the currents of the sea. At the heart of the composition, the stone is examined as a sound-producing source, where its rigid material, through various processes, acquires mobility, rhythm, and sonic textures suggesting fluidity, fragmentation, and swirling motion. The resulting sound

material is sometimes presented independently and sometimes embedded within field recordings, inviting the listener to immerse themselves in a imaginative and mysterious soundscape.

Costas Frantzis is a musician, sound artist based in Greece. He is a member of the Hellenic Electroacoustic Music Composers Association (HELMCA). He explores music and sound through various creative projects and collaborations with artists from the broader field of performing arts, including theater, dance, performance art, interactive audiovisual installations, and more.

Taxiarchis Diamantopoulos - *Pnoe* (2025)

fixed media: 2 channels, duration: 08:59

Pnoe (2025), from the Greek word “πνοή” (‘breath’, ‘respiration’, also implying ‘to reinvigorate’), is a composition based on the 4 criteria model, developed as part of my doctoral/research project on Sound Space: Isomorphism (the degree to which a spatial system exhibits homogenous features), Heterodeinition (ways of interactions between isomorphisms resulting to the shaping of spatial awareness), Distribution (topologies of spatial morphologies both as part of the compositional process and as a performance practice), and Temporal inertia (qualifiers contributing to our sense of spatial expansion vs temporal evolution). Compositional material -signifiers of already acquired sound spaces- cut from their original cause and context have been reconstructed to reinvent new sound spaces.

Taxiarchis Diamantopoulos holds a teaching position in Sound Composition at the

Athens School of Fine Arts (ASFA). He has been a foundation faculty member at the Music Technology and Acoustics Department at HMU-Crete, in Sound Synthesis and Algorithmic Composition. As author and co-author he has published a number of text books in Greek on Sound Synthesis, Computer Music and Electronic Music. He has a major artistic and research interest in Sound Space. A member of the Hellenic Electroacoustic Music Composers Association (HELMCA) since 2024.

Thanos Polymeneas-Liontiris - *Entomology#2* (2025)

fixed media: 2 channels, duration: 05:00

Entomology#2 (2025) is an acousmatic work on the secret life of insects. Following *Tettix-A'* (2022, inspired by cicadas) and *Entomology#1* (2024, a miniature on a single imaginary insect), it shifts the focus to a teeming landscape: a dreamlike pond, a dense forest, a place where countless microscopic voices weave their own world. Here, multiplicity, coexistence, and swarm-like textures take center stage. The material, derived from processes on a pre-recorded prepared piano, unfolds into a soundscape of shimmering density—an auditory close-up of a living universe where communication, competition, and adaptation emerge collectively, like an endless dance.

Thanos Polymeneas-Liontiris is an Athens-based artist and researcher working at the intersection of sound, feedback systems, and intermedia performance. His practice engages feedback not merely as a technical phenomenon, but as a method for generating form, presence, and instability—resulting in music compositions, durational performances, interactive installations, and collaborative works. Before returning to

Greece in 2018, he studied and worked in the Netherlands, Spain and the UK. He is a member of the Music, Acoustics and Technology Lab (LabMAT) and Assistant Professor in Music-Making and Interactive Media at the National and Kapodistrian University of Athens. His research is rooted in cybernetic theory, generative systems, and the poetics of responsiveness in performance.

Maria Pelekanou - *Prayer in Blue* (2023)

fixed media: 8 channels, duration: 06:06

In the autumn of 2022, Maria Pelekanou received a scholarship to visit the island of Mallorca to observe and record the soundscapes of the island and the surrounding places. Although she has experience in observing and categorizing soundscapes, no specific methodology was followed. She observed and adapted her methods to the conditions she encountered. A secondary objective was to create a musical work that would use the recordings, either as they are or edited. The sound imprint of the island's environment has created a musical effect that resembles the muses' prayer for the Mediterranean Sea, which unites many different cultures and preserves the collective memory of its sounds.

Maria Pelekanou is a Greek composer and sound artist based in Bremen, Germany. Her work explores electroacoustic composition, acousmatic music, spatial sound, and soundscape art, often blending voice, field recordings, and multichannel formats to create immersive sonic environments. Maria's works have been featured at international festivals and institutions including ZKM Karlsruhe (next_generation), SF fixed media Music Festival (San Francisco), Greek Electroacoustic Music Days, ICEM

Festival, and the Conference on Acoustic Ecology. Her composition *Nach der Stille* was included on the 30th anniversary CD of DEGEM and premiered at ZKM, while her 8-channel piece *Time is Up* was praised for its formal clarity and spatial detail.

Ioannis Panagiotou - *Apíxima* (2025)

fixed media: 8 channels, duration: 06:35

Apíxima explores the poetry of Abū Firās and Abd al-Wahhab Al-Bayati, written in conditions of captivity and exile. The work is based on a set of Byzantine musical *apíchimata*, which are refracted and transformed, generating new tunings and timbres.

Ioannis Panagiotou. Composer and visual artist based in the UK, holding a PhD in composition and serving as a postdoctoral researcher at the University of the Aegean. He teaches film composition at the University of Edinburgh. His work, combining multimedia storytelling and oral history, explores themes of memory, migration, and identity, and has been presented in the USA, Japan, across Europe, and at institutions such as b-side Festival, Dialogues Festival, Miry Concertzaal, the Tériade Museum of Modern Art, and the Greek National Opera. He has collaborated with ensembles including Plus-Minus, Red Note, the Edinburgh Quartet, and the EFMO. Currently artist in residence at Zurich University of the Arts, he is also Artistic Director of the Peter Nelson Ensemble.

Dr Jack Walker is a composer, sound designer and researcher based in Edinburgh. He particularly enjoys working on pieces that exploit some degree of chaos or

indeterminacy, using computer systems, improvisers and non-linear system dynamics.

Sibil•la Ensemble was founded in 2021 in the Netherlands by soprano and artistic director Christia Michael, specializing in medieval music from the 11th–15th centuries. Featuring voices and historical instruments, it blends sacred and secular repertoire. The ensemble has performed at international festivals including the Utrecht Early Music Festival and Faneromeni24. In 2024 it released *Viriditas*, the world's first immersive audiovisual album, in collaboration with TRPTK.

Concert B2 - Saturday 18/10/2025, 20.15

Spyros Polychronopoulos - *Nearfield pt.2* (2025)

fixed media: 2 channels, duration: 08:12

Yorgos Dimitriadis and I met in Athens in 2016, during a short-lived but meaningful festival connecting Berlin and Athens experimental scenes. We didn't perform together, but hearing each other planted a quiet seed. Nearly a decade later, we met again—no plan, just shared listening. What followed were focused, near-ritual sessions, not building something, but uncovering what was already there. I shaped the recordings while traveling, always on headphones. That closeness gave the album its name: *Nearfield*. Fragmented field recordings, unstable electronics, and sparse percussion unfold slowly—attuned to what lingers in between.

Spyros Polychronopoulos (aka Spyweirdos) explores sound as both a scientific phenomenon and an artistic medium. He is an Assistant Professor at the Department

of Music Technology and Acoustics at Hellenic Mediterranean University, with research in acoustic levitation, instrument modeling, and room acoustics. Since the late '90s, he has been active in sound aesthetics, releasing 20 albums and performing worldwide. His innovative works—such as LEM (Room40, 2016) and Nyfida (Room40, 2024)—have proposed radical approaches to the distribution and experience of music, offering dynamic and participatory listening encounters.

Stelios Giannoulakis - *Black Zeppelin* (2024)

fixed media: 2 channels, duration: 07:47

Like an exercise in sound-design and at the same time a tribute to some unforgettable records and musical references, the work uses more than 30 short samples from classic rock hits, which struggle to preserve certain elements of identity. They are playfully kneaded together into an electroacoustic–acousmatic trajectory, fueled by their harmonic and rhythmic qualities, as well as by the timbral and thematic characteristics of the genre.

Stelios Giannoulakis. Composer, sound designer and engineer with a PhD in Electroacoustic Composition (University of Bangor Wales), MA in Digital Music technology (Keele University), and a first degree in Electronic and Biomedical Engineering (NTUA). Electroacoustic and cross-genre composition, soundscape recording, concert performances, group projects. Music and sound design for theater, film, dance, and video games. Sound diffusion system design, circuit bending, game mechanics, interactivity. Collaborations with groups and individual artists, residencies, festivals, and awards. Teaching composition and music technology at CMRC/KΣYME,

Athens Conservatoire. Founding member of HELMCA

<https://steliosgiannoulakis.wordpress.com/>

Manolis Lianis - *Let them float* (2025)

fixed media: 2 channels, duration: 03:10

This electroacoustic collage is made up of “prepared” samples that have been processed using the Python programming environment. The source material comprises diverse recordings of individual musical instruments sliced into brief phrases (0.5–3 seconds) and separated into three frequency bands: low, middle and high. These fragments formed the initial sound library for the piece, from which a second palette of sounds was created by redistributing the frequency bands. Each sound in this palette is a composite of three distinct fragments that never coexisted in reality, producing new and unexpected timbral combinations. The final arrangement and shaping of the material took place in Reaper.

My name is Manolis Lianis, I was born in Athens in 1986. I hold a bachelor's degree in music studies with an integrated master's in music technology from the National and Kapodistrian University of Athens. I have studied advanced music theory with composer Nikos Drelas, and received degrees in Harmony, Counterpoint and Fugue from the Neoclassical Conservatory. I also attended a three-year workshop on music composition in the context of theater at the National Theater of Greece, led by composers Nikos Kypourgos and Kornilios Selamsis. I have been a member of HELMCA since 2024.

Vassilis Roupas, Dimitris Talarougas - *Whispers of the Tao* (2025)

fixed media: 2 channels, duration: 08:22

This is the first of a series of pieces that we made with Dimitris Talarougas, inspired from the Chinese Taoist tradition. We intend to play live the whole project in an Athenian venue this season. Recorded at Dimitris' home studio. Dimitris Talarougas: Frequency modulation, edit, mix. Vassilis Roupas : vst synths and effects, additional material, edit, mix.

Vassilis Roupas. Composer, pianist, improviser, founding member of HELMCA.

Dimitris Talarougas is a composer, multi-instrumentalist, and improviser, as well as a founding member of the ""Sea Orchestra"" and creator of the ensemble ""En-Plithos."" He is also a member of the Association of Electroacoustic Music Composers and is active in the field of contemporary experimental music. He studied Music Theory at the ""Nikos Skalkotas"" Conservatory in Athens and Composition at the ""School of Fine Arts"" (HdK) in Berlin.

Dimitris Savva, Lina Alexaki - *Astral: Dreaming Without Dreams* (2024)

fixed media: 2 channels, duration: 08:20

Astral: Dreaming Without Dreams portrays the experience of astral projection, as told by Lina Alexaki. Lina speaks in a direct, poetic narration that becomes the work's core sonic and conceptual material. The composition connects with my own memories of astral projection and bridges structured techniques with experimental, intuitive

improvisations. At times I seek balance; at others I deliberately unsettle the work's aesthetic coherence, exploring their coexistence and dialogue. Here, my practice creates a tension between my familiar musical vocabulary and a conscious, symbolic detachment from it. Composition: Dimitris Sawa Text/narration: Lina Alexaki.

Dimitris Sawa is an electroacoustic music composer, live-electronics performer, researcher and educator. His work spans electroacoustic pieces, scores for multimedia, documentaries, dance and theatre, and solo/collective live-electronics with interactive media. Since 2011 his works have been presented at 95 international festivals, including Ars Electronica Forum Wallis 2024, Matera 2024, ARTESCIENZA 2024, InSonic 2017: Immersive Future (ZKM), ICMC 2014 (Athens), and the New York Electroacoustic Music Festival 2021. His pieces have received awards such as Metamorphoses 2012/2014/2018 and Iannis Xenakis 2018. Ten works have been released on notable compilations, including Metamorphoses and CIME 2020.

Lina Alexaki is a composer and sound artist whose immersive, nostalgic soundscapes draw on classical, jazz, rock, and especially electroacoustic and experimental traditions. She holds an MA by Research from the University of Birmingham and an Integrated Master's from Ionian University. Founder of Musicove, a post-production company, Lina also composes poetry and created the album companion to Ann Swanson's book, *Meditation for the Real World*.

Panayiotis Kokoras, Panagiotis Andreoglou - *Bellow* (2021)

accordion & fixed media: 2 channels, duration: 09:20

Bellow for accordion and electronics was commissioned by Krassimir Sterev of Klangforum Wien. The work explores mental imagery, sound transformation, and transcontextuality, with the accordion and electronics merging into evocative soundscapes: Leslie horns, cow bellows, kickboxing punches, flapping wings, typewriter clatter, and Messiaen-like organ sonorities. Electronics extend the instrument's timbre, dissolving boundaries between acoustic and electronic realms. Eschewing a click track, the piece invites dynamic interaction, creating a concerto-like dialogue between soloist and electronics. Inspired by animal vocalizations, field recordings, and timbral transformations, Bellow was premiered by Jiří Lukeš, published by BabelScores, and received Honorable Mention at Musica Nova 2023.

Panayiotis Kokoras is an internationally award-winning composer and Regents Professor of Composition at the University of North Texas, where he directs the Center for Experimental Music and Intermedia (CEMI). His works, performed over 1,200 times in 60 countries, have earned 98 international prizes, including honors from Prix Ars Electronica, Gaudeamus, Giga-Hertz, Bourges, and the Guggenheim Foundation. Kokoras has received more than 50 commissions from institutions such as IRCAM, ZKM, and Siemens Stiftung. Known for his concept of "holophonic musical texture," he explores timbre, spatial sound, and post-instrumentalism, merging acoustic and electronic media. He currently serves as President of the International Confederation of Electroacoustic Music (ICEM).

Panagiotis Andreoglou is a Greek classical accordionist. He has premiered over 30 new works for solo and chamber accordion, many dedicated to him. His repertoire spans Baroque transcriptions, standard works, original arrangements, and

improvisation. He has composed for theater and dance with the National Theatre of Northern Greece and Kunst, and performs Southern Italian traditional music with Grikanta. He has appeared at international festivals and lectured on contemporary accordion techniques in Europe and the US. As a Fulbright Artist Scholar (2017), he researched works combining accordion and electronics at Bowling Green State University. He studied accordion in Greece and Denmark, musicology in Thessaloniki and Helsinki, and piano in Kavala. He teaches accordion, piano, and conducts.

Apostolos Loufopoulos, Myrto Korkokiou - *whales* (2025)

flute & fixed media: 2 channels, duration: 10:00

The work is inspired by the world of the deep, the uttered and gestural soundscape of whales. It can be described as an imaginary journey on-or-with a whale, drifting beneath waves, exhaling, crying, communicating with others, while emerging to the surface or immersing to the deep and escaping to the unknown. Sounds from the bass flute have been transformed to create an acousmatic musical atmosphere, which, together with unaltered instrumental playing creates a contrasting musical soundscape: harmonic, wavy, dark atmospheres are followed or disrupted by kinetic and noisy sonorities• melancholic melodies and slow evolving tonal cries are followed by explosive impacts and rhythms, unveiling an unsteady yet powerful and dramatic musical course.

Apostolos Loufopoulos, composer, sound designer, Professor at the Audio & Visual Arts of the Ionian University,. He creates sound and music for film, video, theatre, installations, audiovisual apps and autonomous electroacoustic music. His music has

received 19 international awards (Ars Electronica, Bourges, Noroit, SCRIME, Franco Evangelisti, Metamorphoses, Musica Nova, I. Xenakis, D. Dragatakis etc) and appeared in renown festivals and venues in Greece, UK, France, Russia, Belgium, Czech Republic, USA, Italy, and the Americas. His published work includes discography by INA-GRM, Musiques & Recherches, Ionian University, CyberArts, Touch Records etc. His research focuses on soundscape composition via international research projects, conferences and symposiums.

Myrto Korkokiou, BA, MMus, PhD, flutist-musicologist, holds a PhD in Performance/Musicology (flute with electronic means) from Ionian University. Awarded 1st prizes at Music Nova 2014 (Czech Republic), 'Dimitri Dragataki,' and Franco Evangelisti competitions, with distinctions at Bourges and Music Nova, her works are published by Forton Music. Performances include Athens Megaron, Onassis Centre, Salford Sonic Fusion (Manchester), and NFA Convention (New Orleans). Specializing in soundscape composition and interdisciplinary flute-electronic interpretation, she taught at Ionian University's Sound Technology and Ethnomusicology departments, collaborated with Agia Paraskevi's disability music workshop, and currently teaches at primary education in Athens.

Concert B3 - Saturday 18/10/2025, 21.30

Andreas Mniestris - *Free Associations: The Jungle* (2013)

fixed media: 2 channels, duration: 05:00

The piece is based on the voice of Greek poet Kostas Varnalis reciting his - very

famous - poem "the doomed". It is setting out to an uncharted and rather dismal destination, pretty much like the perspective of a European union. It is the result of the work with a newly developed computer application aimed to teach children the basics of composing with sounds [this is actually the name of this application] developed by 4 European Partners (MTI-ZKM-GRM-NOTAM). Many thanks to Leigh Landy.

Andreas Mniestris. Professor Emeritus of Electronic Music Composition, Department of Music Studies, Ionian University

Nikolas Valsamakis - *Mikra Matta* (2025)

fixed media: 8 channels, duration: 09:00

Mikra Matta (2025) is a micro-sound composition for 8 channels. The title refers to the shared origin in Latin (materia) of "matter" and "mother" (mater). Matter as the common source and essence of the constitution of beings. It is also a reference to small events, those that are sometimes invisible from common experience but fundamental for the constitution of existence. A movement from small events to large ones, from bottom to top. All audio material has been produced with a personally designed, non-standard, special algorithmic procedure for the direct waveform computation and the synthesis of sonic microforms, layers of stochastic micro-rhythms and various chromatic noises. A surround sound-space from discrete atomic sonic-clicks to the formation of complex sound-clouds.

Nikolas Valsamakis (1967) composes and teaches sound synthesis and electroacoustic

music. Works in the Department of Music Technology & Acoustics (HMU), in Rethymno, where he co-directs the Studio of "Music Interaction and Polyphony". Since 2014, he has been organizing the annual "Electroacoustic Spring" festival. He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA).

Philippos Theocharidis, Ioanna Mavriki - *Too Slow for Evolution* (2025)

voice & electronics: 2 channels, duration: 10:00

For human voice and electronics

Philippos Theocharidis. Born in Thessaloniki, Greece, he studied Electronic Music in Keele and Newcastle-Upon-Tyne, UK. His PhD at the Ionian University, Greece is on Human Computer Interaction for Electronic Music Composition and Performance. He is a University teacher since 2000, currently teaching at the Ionian University, Corfu. He has also worked in the recording and live sound industry. His work is centered around live electronics and improvisation but also sound and interaction design. It has been performed and presented in conferences and festivals across Greece and internationally. <https://philippostheocharidis.wordpress.com>

Ioanna Mavriki is a musician and educator, working primarily with voice and live electronics. She is currently studying Electronic Music Composition at the Ionian University's Department of Music Studies. Her work focuses on sound sculpting at a microstructural level and the creation of multilayered textures through granular synthesis and live electronics. She has presented her work at festivals such as 100

Years Since the Birth of Iannis Xenakis and the Hellenic Electroacoustic Music Days, as well as in university concerts.

Andreas Monopolis - *live-electronics* (2025)

live electronics: 4 channels, duration: 30:00

A. Monopolis – MoCM, as a composer and performer, presents a solo performance of contemporary electronic music based on an electronic and analog portable sound system. As for defining the genre of the music, apart from the general term experimental music, it can also be described as: Live Electronics, Drones, Soundscapes, Sporadic tempo, and mainly acoustic experiences & Electroacoustic music.

Andreas Monopolis was born in Corfu in 1976. His artistic impulse is expressed not only through music, but also through images and materials. www.mocm.gr, www.monopolis.gr

Concert C1 - Saturday 18/10/2025, 19.00

Manos Bratsolis - *Dynamic Void* (2025)

fixed media: 2 channels, duration: 06:29

Modern physics has radically redefined the void. In quantum mechanics, the void is not truly empty but is instead filled with quantum fluctuations. These fluctuations involve the constant creation and annihilation of particle-antiparticle pairs, occurring

on timescales so short that they evade direct observation. Within the dynamic void, virtual particles materialize spontaneously, borrowing energy from the void itself before swiftly disappearing. In this piece I give an electroacoustic example of dynamic void, presenting these fluctuations as vibrations of the void itself. It's a granular synthesis created using softwares like pure data and vcv rack.

Manos Bratsolis was born in Piraeus, Greece. He has studied music in various conservatories of Athens as well as electroacoustic music at Contemporary Music Research Center (KSYME). He is interested both in classical and electroacoustic music. He works in directions of algorithmic music, granular synthesis and minimalist composing techniques. He is also an astrophysicist (Msc, Phd) specializing in signal and image processing (Msc, Phd) and he has worked as a researcher in Europe. He is member of Hellenic Electroacoustic Music Composers Association (HELMCA), member of International Astronomical Union (IAU) and senior member of IEEE Signal Processing Society (SPS).

Angelos Karelias - *In-between* (2025)

fixed media: 2 channels, duration: 07:02

In-between is a composition about the late-night hours, those moments when you are neither fully asleep nor fully awake. In this liminal state, the mind perceives stimuli in a bizarre way, creating a bridge between reality and dreams.

Angelos Karelias is a composer and sound artist. His artistic work includes acousmatic music compositions, interactive installations, and algorithmic works for acoustic

instruments and gestural controllers. He was born in Athens and began his musical journey rather unexpectedly when he enrolled in classical guitar lessons. He studied at the Department of Music Studies at the National and Kapodistrian University of Athens and holds diplomas in Harmony and Classical Guitar from the National Conservatory of Greece. In parallel, he attended courses on interactive technologies at the Ionian University. He is currently pursuing a Master's degree in Electronic Music Composition at the Royal Academy of Music in Aarhus, Denmark.

Dimitri Voudouris - *NPFAI.7 (excerpts)* (2019)

fixed media: 2 channels, duration: 00:09.58

Rituals are expressed by a VeVe cosmogram in voodoo to pray the Ogoun spirit. The oungan priest is a spiritual mediator who leads the ritual ceremony is completely covered with a garment made of straw attire; he dances amongst the people and then enters a closed space where the dancing becomes more intense and esoteric. A robotics engineer from Politecnico di Milano, Paolo Graffieri developed a gesture recognition program which translated 3D gestures (the motion created by the straws in every possible direction) to data, detailed interactive procedures followed to deconstruct, tone removal, pitch alterations, splitting and repositioning of the sound in various ways that created back-and-forth shaking similar to the sound produced by the rattles.

Dimitri Voudouris. Greek/South African composer, scientific, researcher and pharmacist. Composes for acoustic instruments, electronics, multimedia, dance and theatre. He examines cognitive psychoacoustic behavioural patterns in humans in an

area of continued environmental change. Biomechanical principles assist him in the construction of various building blocks that intern form the backbone of his compositions. www.dimitri-voudouris.com

Wiktor Mastela - *Parias* (2024)

fixed media: 4 channels, duration: 04:54

Parias is a dark existential work inspired by Kafka's *The Trial*. At its core stands the "pariah," the figure of isolation, trapped within a labyrinth of shadows and absurdity. The invisible charge that weighs upon him, and the indifferent, faceless system that judges him, serve as an allegory of existential anguish, the sense of guilt without cause, and submission to incomprehensible forces. Thus, the work illuminates not only the fate of a solitary hero but also the shared human struggle for meaning, freedom, and light within a world of silence and darkness.

Wiktor Mastela is a graduate of the Department of Music Studies at National University of Athens, with a Master's in Music Technology and Contemporary Practices. As a sound engineer, he has supported numerous events and concerts for the University of Athens and collaborated with the Music and Acoustic Technology Laboratory (LabMAT) on artistic and academic projects. As active musician and composer, Wiktor contributes to various bands and genres, showcasing his versatility through diverse musical collaborations and original compositions.

Andreas Andreovits - *Amylum* (2025)

fixed media: 2 channels, duration: 08:24

The piece “Amylum” is based on material that emerged from field recordings in the Mili Gorge at Rethymno Greece, which were carried out in October 2023. Through sounds that echo memories of an older acoustic reality, the piece shapes a soundscape where the present meets the past in an uncertain balance. The composition does not aim at representation, but at recall – at the revelation of the traces left by time, not only on the space, but also on the way we remember it. Because memory carries weight, it turns, it changes form; it is shaped by the voices that survive and the silences that are imposed. Like the weight and rotation of a sound that was once alive, and now returns, diffused, through the ruins and the breath of the land.

Andreas Andreovits was born in Thessaloniki in 1998. He began studying classical guitar in 2004 and in 2014 he obtained a diploma in Harmony and Music Theory. Since 2017, he has been living in Rethymno, where he studies at the Department of Music Technology and Acoustics at Hellenic Mediterranean University (HMU).

Dimitris Barnias - *Deleverance* (2025)

fixed media: 4 channels, duration: 15:49

Deliverance is inviting listeners to immerse themselves in a dynamic soundscape that feels both familiar and uncanny - expansive, yet intimate. The piece unfolds through evolving sonic textures and shifting spatial elements, creating a sense of movement and transformation. While largely driven by autonomous processes, subtle aesthetic composer's interventions guide the overall character of the work as captured in its recorded form.

Dimitris Barnias. My music research focuses on algorithmic composition using primarily environmental sounds. I create music using modular synthesizers, the music programming language Pure Data and Web Audio API, to design generative music systems as part of my doctoral research at HMU. Alongside my academic work, I actively perform in free improvisation concerts, both as a solo artist and in collaborative settings. I have collaborated with artists across disciplines - including dance and theatre groups, video artists and fellow musicians. I am an active member of the Hellenic Association of Electroacoustic Music Composers (HELMCA) and a strong advocate for Acoustic Ecology through various cultural initiatives in Chania, where I live.

Dimitris Papageorgiou - /nin/ (2025)

violin & electronics: 2 channels, duration: 10:00

/nin/ — from the Greek 'vuv', meaning 'now, at this time' — is an ongoing performance research project for solo violin and bespoke live electronics. The project examines improvisation both as performance practice, and as a research method that is enacted as sound. The violinist interacts with a live electronics environment incorporating T/ensor/~, a prototype system in Max integrating adaptive DSP and generative processes. Developed in a funded artistic research study, T/ensor/~ explores the field of human-computer interaction and the intersection of improvisation, digital augmentation, and machine agency. Each performance of /nin/ is a unique exploration of 'improvisation-as-research' and a mindful inhabiting of the 'now' as a performative present in its unfolding.

Dimitris Papageorgiou is a violinist/improviser, composer, and a Lecturer in Music at Edinburgh Napier University. His work explores free improvisation, contemporary music notation, and interactive music systems. As a violinist/improviser, he creates sonic textures through an approach that extends the violin's sound-making possibilities while following the instrument's affordances and responses. His compositions span instrumental and electroacoustic music, with a particular focus on human-computer interaction and electro-instrumental settings. Recent projects include T/ensor/~, an interactive performance system in Max at the intersection of improvisation, digital augmentation, and machine agency. He has presented internationally at ICMC 2025, InMusic 23, NIME 2023, PSN 2022, DARE 2019.

Concert C2 - Sunday 18/10/2025, 20.15

Eleni Skarkou - *Katharsis* (2024)

fixed media: 2 channels, duration: 10:54

"Let us purify our senses, and behold, in the unapproachable light of the resurrection, Christ shining forth, and, Rejoice, shining forth, let us hear with rapture, giving thanks" Saint John of Damascus. The concept of Katharsis is connected, both in a spiritual and symbolic way, to ancient Greek tragedy as well as the Orthodox Christian liturgy. In ancient Greek tragedy, Katharsis is usually associated with the release from passions and sins through of the human pain. Through the theatrical experience, the spectator shares the emotional contrasts and inner struggles of the characters, achieving a sense of liberation and purification. In the Orthodox Christian liturgy, through fasting,

the believer renews their relationship with the divine, attains freedom from sin, and passes from darkness into light, immersing themselves in the embrace and grace of God. In both traditions, the significance of Katharsis is recognized as a personal spiritual liberation, which allows the individual to overcome their weaknesses and reevaluate life with a renewed sense of hope and spiritual endeavour. The work "Katharsis" is a spiritual reflection on the work of Michalis Adamis."

Eleni Skarkou is a composer, guitar soloist, MSc Musicologist – Music Technologist, Educator, and Economist. She is a member of the Laboratory for Music, Cognitive Sciences and Community of the Department of Music Studies, National and Kapodistrian University of Athens, and a PhD candidate at Department of Music Studies, Ionian University. Since 2018, she has been a member of the Board of Directors of the Greek National Opera, serving as its Secretary since 2021. She has also been an active member of the Union of Greek Composers since 2001, a member of its Board of Directors since 2015, and Vice President B' during the period 2015–2025. Her research focuses on the stylistic features of modern guitar repertoire, the cognitive processes underlying interactive musical creation. skarkou.gr

Georgia Kalodiki - *Mixed Signals* (2025)

fixed media: 2 channels, duration: 05:18

Based on a combination of bioacoustics recordings, instrumental audio files and a thorough study of the environment through sound I categorised signals in several types extracting information from the fact that in ecoacoustics, animal biodiversity declines because of the increasing noise pollution. The natural order of

communication in nature is disrupted thus many species are endangered by loss. Confusion and conflict by misunderstood sound vocalizations between animals, imitations of environmental sounds through the use of instruments, fluid element in an extended electronic processing (rain, river flowing, drops of water) constitutes the material of the work.

Georgia Kalodiki. Born in Athens (1975) she has a Master and a PhD in composition from Goldsmiths College, University of London. She has also studied composition with Yannis Ioannidis, Joseph Papadatos and Alexandros Kalogeras, music for cinema and mixed media and classical guitar. She also has a PhD in electroacoustic music (2020, Ionio University of Corfu in Electroacoustic Composition with Theodor Lotis). Her works have been performed and received distinctions in Greece and abroad. She has received commissions from Boston University, Espace du Son, University of Athens, Orchestra of colours, Acanthes 2007, Dissonart Ensemble etc. Her music has published from Subways Records. She has composed music for four silent movies in Kakogianni foundation. She's has also composed music for theater productions.

Nefeli Stamatogiannopoulou - *Home* | *Space* (2025)

fixed media: 2 channels, duration: 10:45

Home | Space is a variation of the music composed by Nefeli Stamatogiannopoulou for the performance See it, say it, sorted,(dir.V.Petrou) based on Sous Contrôle by Frédéric Sonntag. Combining voices, double bass, percussion, and electronic elements, the composition creates a soundscape where the familiar and the foreign, the personal and the political coexist. home|space captures the atmosphere of a

society under constant surveillance, where control is imposed not only from the outside but also from within. An independent musical work that preserves the subtle pulse of the text.

Nefeli Stamatogiannopoulou (aka Nefeli Stam.) is a composer, researcher, performer, and improviser based in Athens. She has composed music for works in theatre, dance, and film, and her work has been presented in festivals and venues across Greece and Europe. She is the founder of the artistic platform Ov Off and Ov Off Studio, and an active member of various music ensembles and projects. She plays double bass, electronics, and explores the creative limits of the voice. She is a PhD candidate at the Ionian University and has collaborated with prominent artists. Her artistic focus lies in composition as a bodily and performative act.

Thanasis Epitideios - “...At the Hour When the Waters Are Dyed” (2025)

fixed media: 2 channels, duration: 15:00

"A naturalistic stripping away of reality, a refusal of the trivial and the accepted, and a resistance to every social norm open a new realm for the individual—one where the natural surrenders to the supernatural through the spiritual essence of nature and human existence. The weary earth trembles through its elements, struggling to endure the fall of the corrupted being, and in doing so, it reveals the place, the moment, and the path toward a new, harmonious Cosmogony. This work, “...At the Hour When the Waters Are Dyed”, weaves together imaginary and natural soundscapes. Their shifting textures are inspired by the landscapes of K. Theotokis and by the raw intensity of the extreme characterizations that inhabit his writings."

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands and holds an MA in “Sonic Arts and Audio Technologies”, a postgraduate program of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and participates in the organization of the annual festival of electroacoustic music “Electroacoustic Music Days”. His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis". His fields of interest are electroacoustic music and algorithmic composition.

Katerina Tzedaki - “*en hydassie..*” (translation: *in the waters* (2025))

video: 2 channels, duration: 08:13

“en hydassie..” (translation: in the waters. The central idea of this audiovisual composition is a fragmented and abstract approach to water as an element of nature and creation. Recordings and synthetic sounds have been used, as well as still and moving visual material, sound-forming images referred to in Psalm 103, improvised algorithms of rearrangement and transformation, in combination with iterative, recursive, kinetic and intuitive compositional processes.

Katerina Tzedaki (1964), born in Rethymno, studied music in Athens (1984-1991) with I. Ioannides, S. Vassileiades and D. Kamarotos and has been coordinator of the Computer Music Lab of the programme of Psychoacoustics at the Aristotle University

of Thessaloniki IPSA (1994-2000). She completed her studies in electroacoustic music composition at City University, (MA, 2002) and at De Montfort University (PhD, 2012) with Simon Emmerson. She is a founding member of the Hellenic Association of Electroacoustic Music Composers and of the Hellenic Society for Acoustic Ecology. Her music has been presented nationally and internationally. She is currently teaching at the Department of Music Technology and Acoustics at the Technological and Educational Institute of Crete. www.ktzedaki.net

Andi Dhima, Dalia Jacobs - *Remembrance* (2025)

voice, audio & video fixed media: 2 channels, duration: 10:54

It begins with two presences: sound and body. The audio, composed by Andi Dhima, layers fragments of memory, history's weight, and the noise of survival. Dalia Jacobs' voice runs through it not as narration but as presence, refusing silence. She inhabits this dialogue physically listening, resisting, insisting. The work shifts between Albania, where occupation, dictatorship, and civil unrest etched resilience into the body, and Palestine, where memory is a daily act against erasure. Each demolished home, cut olive tree, and stolen life endures as testimony. Not monuments or dates carved in stone, but what lingers in sound, shadow, the smallest gesture of endurance. Remembrance asks how memory survives when collapse defines daily life. It offers no closure remaining open, alive, insistent.

Andi Dhima is a sound and video artist based in Athens, Greece. His practice centers on creating immersive audiovisual compositions and installations that merge field recordings, multichannel audio, and experimental video. As the founder of the Umbra

Project, he collaborates with performers, dancers, and musicians to develop hybrid works that interweave improvisation, fixed media, and live performance. His artistic research engages with themes of temporality, memory, identity, and the poetics of both urban and natural environments. Dhima's work has been presented at festivals and artistic platforms across Greece, and he is an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA).

Dalia Jacobs is a Palestinian interdisciplinary artist. Her work is rooted in the exilic Palestinian experience, shaped by years of movement across the Mediterranean. Spanning across photography, performance art, video art, and immersive audiovisual installations. Her practice is both personal and political. Jacobs exists within the intersection of grief, displacement, resilience, and love, offering intimate reflections in her practice.

Concert C3 - Sunday 18/10/2025, 21.30

Giuseppe Di Bisceglie - *Madeleine* (2024) [Tempo Reale]

fixed media: 2 channels, duration: 05:53

Madeleine weaves together heterogeneous acoustic materials, such as balloons, glockenspiel, and various toys, with evocative fragments of pop-rock songs. Moments of clear source recognition, contrasted with various types of electroacoustic reworkings, aim to activate memory processes, allowing the imagination to compose a frosted mosaic of memories.

Giuseppe Di Bisceglie is an Electronic Music student at the Conservatory Martini of Bologna. Originally trained as a guitarist, he later expanded into electronic and electroacoustic composition. Active in both studio and live contexts, he blends digital and analog instruments in live electronics and electroacoustic improvisation, performing solo and in collaboration with other musicians. He works daily with Ableton Live, Max/MSP, and Reaper for sound design and music production, with expertise in Ambisonics and multichannel composition. In June 2025, he took part in a workshop with Motus, dedicated to the study and performance of the acusmonium, culminating in a final concert. In April 2025, he joined the Etudelab artistic residency hosted by HOSQ in Yerevan, Armenia, where he composed and designed the music for a theatrical performance and contributed to installations and live electronic performances.

Manuel Rocha Iturbide - *Urform Piano* (2020) [AARSOM]

fixed media: 2 channels, duration: 10:00

The concept of *Urform* connects me in a direct way with the Schaefferian sound perception phenomenology, and from there, with the perceptual study of the different characteristics of a sound source, equivalent to a plant or an animal. In this case, it is about the Piano Forte and its characteristic sounds, strings stroked by hammers, short or long sounds but always resonant that can create different combinations of melodies, chords, trills, scales, arpeggios, etc. Also, it is about any other type of feasible sounds in the Piano, starting from its acoustic structure, like strokes and strumming directly in the strings or in its wooden box with any kind of artifacts.

Born in 1963 in Mexico City, Manuel Rocha Iturbide is a composer and sound artist. He has a PHD in computer music at the University of Paris VIII. He has worked at different electroacoustic studios like UPIC, GRM, IRCAM, LIEM, BANFF, IMEB. He worked as a researcher at IRCAM developing GiST (1994-95). He has received prizes and honorific mentions from different international contests like Bourges, Russolo, Ars Electronica and the Schaeffer Prize. His music has been performed all around the world and his art works have been showed at important galleries and museums. He has produced works for important ensembles such as Court Circuit and Arditti String Quartet. He currently lives in Mexico City where he is a full time professor and researcher at UAM University.

Oktawia Pączkowska - *Behind the Shadow* (2022) [PSeME]

fixed media: 8 channels, duration: 07:05

Behind the Shadow. The piece is inspired by the nature of water - its fluid movement, depth, and ambiguity. Water becomes both a metaphor and a structural idea: a medium that carries, distorts, conceals, and reveals. Just like sound, it flows beyond defined boundaries, constantly shifting in form and perspective. The composition evokes an experience akin to drifting beneath the surface, where memories, voices, and fragments of the world intertwine in an ever-changing, immersive soundscape. *behind the shadow* explores the idea of an "invisible cinema" - a story told entirely through sound. It blends field recordings, natural ambiences, and human voices into a spatially rich narrative that invites individual interpretation and inner imagery.

Oktawia Pączkowska is a composer and sound artist born in Kraków in 1996. She is a

laureate of competitions such as the Keiko Yoneda International Composers' Competition, Over the Rainbow. Compositions for Human Rights, and the 61st Tadeusz Baird Young Composers' Competition. She was a finalist in the international electroacoustic music competition PRIX CIME 2019 and 2021. Her works have been performed in Poland and abroad, including at festivals in the Czech Republic, Switzerland, Germany, Greece, Italy, Iran, the USA, and Japan. She is currently attending the Doctoral School of the Fryderyk Chopin University of Music in Warsaw.

Marta Domingues - *A Cathartic Postcard* (2024) [Projecto DME]

fixed media: 8 channels, duration: 09:38

To write this piece, I asked percussionist Francisco Cipriano to record a free improvisation, without musical guidelines or which instruments to use. The challenge I set myself was to work solely with this sound material and create a piece with no other sounds except his. The search to re-combine and recompose the sound world I was given resulted in a cathartic musical postcard, from me to the listener. Created during an artistic residency in August 2024 at the Musiques et Recherches studios in Ohain, Belgium, as a result of a grant awarded by the Annette Vande Gorne Foundation in 2023.

Marta Domingues (b. 2000) is a composer. She completed her Master's Degree in Composition at the Lisbon School of Music, under the guidance of composers Jaime Reis and Annette Vande Gorne. Her catalogue includes acousmatic, mixed and instrumental works, solo and for various ensembles. With her music she seeks links between acousmatic and instrumental musical practice, particularly in the energetic

traces of sound and its reciprocal relationship with gesture and movement. Her music has been performed in various contexts and contemporary music festivals. She has been awarded prizes at the Métamorphoses 2020 competition (Belgium), Young Lioness of Acousmatic Music (Austria) and obtained a recommendation at the 69th edition of the International Composers' Tribune (Netherlands). She collaborated in the organization of the DME Project and Lisboa Incomum between 2020 and 2024.

Joris de Laet - *Apparences Illusoires* (2025) [FeBeMe]

fixed media: 8 channels, duration: 11:24

The piece began by exploring a remake of my first synthesizer, from over 50 years ago, to edit some pre-recorded viola notes. Digital electronic sound processing of this led to an absolute abstraction of the sound source and to the illusion of recognizing sounds that are not played, such as vocals and chorals. The composition became a composite of transmitting tone structures, orchestral sound conglomerates, and chorals, each of which, from its own distinct sound field, forms the dialogue we hear.

Joris De Laet (Antwerp, 1947). Founder of S.E.M. (Studio for Experimental Music) in Antwerp, Belgium, in 1973. This association, which encompassed electroacoustics, was the first of its kind in Belgium and developed various activities, including a composition studio, lectures and workshops, a specialized ensemble with live electronics, a magazine, a cassette rental service, and the organization of concerts. After his appointment in 1978 as lecturer in "Electronic Music Composition" at the Royal Flemish Conservatory of Antwerp, his activities there merged with those of S.E.M. To organize concerts there in collaboration with the national radio station (B.R.T.-3), he

co-founded N.M.C. (New Music Concerts). Later, he co-founded BeFeM, the Belgian Federation for Electroacoustic Music. After his retirement in 2012, he remains active in electroacoustic music composition and since 1992 he has been a volunteer radio producer of a monthly program, 'De stem van SEM', which is devoted exclusively to electroacoustic music.

Elizabeth Anderson - *Helios & Selene (part 1)* (2024) [Musiques & Recherche]

fixed media: 8 channels, duration: 11:14

In outer space, there is no gravity as we know it, and there is no sound, so we are free to imagine it. *Helios & Selene (part 1)* is a three-dimensional theater piece for sound. The sound material is quivering and nervous, which gives it a sense of airborne instability, and it deploys as characters that bask on a three-dimensional stage in the interplay between the light of the sun and the shadow of the moon. *Helios & Selene (part 1)* was composed with support from the Fédération Wallonie-Bruxelles - Service des Musiques. Much of the initial sound material came from the l'institut Productions Totem Contemporain in Montréal. *Helios & Selene (part 1)* is a commission from Musiques & Recherches. A big thank you to Annette Vande Gorne for her support.

Elizabeth Anderson's artistic production comprises acousmatic, mixed, and radiophonic works as well as works for multimedia and sound installations. Her music has won international awards and has been performed in international venues for over thirty years. She is currently a professor in the department of electroacoustic composition at the Conservatoire royal de Mons. She completed initial degrees in music in the United States before studying composition with Jacqueline Fontyn and

electroacoustic composition with Annette Vande Gorne in Belgium. She earned a doctorate in electroacoustic composition with Denis Smalley at City University London in 2011. Underlying her creative and pedagogical approach is her research on the perception of electroacoustic music. In 2022, she was elected as a full member of the Class of Arts at the Royal Academy of Belgium.

Sound Installations - Friday 17/10 - Sunday 19/10/2025

Agapi Zarda - *At the Oracle* (2025)

The installation positions ChatGPT as a contemporary oracle: from the sacred role of divination in antiquity to its present-day, and at times problematic, use — from horoscopes and TV fortune-telling to applications that claim to answer every question. By listening to the trumpet bell, the audience receives responses in real time, beyond the artist's control. In this way, technological, ethical, and legal issues emerge: from misleading deepfakes to platforms that exert political influence, construct propaganda narratives, and turn information into consumption. Yet, the communication between the softwares and other technical aspects of the installation were designed and resolved with the assistance of ChatGPT, revealing its dual position: a creative tool and an object of critique.

Agapi Zarda is a graduate of the Department of Science of Physical Education and Sports (UoA, 2011) with specialisation in Creative Dance, and the Department of Early Childhood Education (UTH, 2019) with research interest in Creative Music Pedagogy and Sound Technologies. In recent years, she has been engaged in electroacoustic

composition and creative coding, exploring notions of interactivity, space – place and materiality. She holds a MA degree in sound art, “Sonic Arts and Audio Technologies” (Ionian University, 2024). She plays and studies trumpet focusing on the practice of free improvisation. She is member of Hellenic Electroacoustic Music Composers Association.

Laoura Tsiati - *Metamorphosis* (2022)

The video (duration: 16:38) presents sound installation inspired by F.Kafka's *Metamorphosis* and L.Russolo's noise machines. It creates a space that is at once real and psychological, while the soundscape (a composition of natural and processed sounds) reinforces the sense of confinement. On the right side, the speakers represent society, family, and authority as controlling forces, while on the left side, the microphones embody the inner voice and isolation. At the center, the viewers become part of this dialectic, experiencing the tension and being called upon to take a position. Remaining in the space for 16 minutes functions as a process of metamorphosis, as listening becomes an experience that leads to self-reflection. The story unfolds as a continuous human struggle between authenticity and submission.

Laura Tsiati was born in Ioannina. She studied at the School of Fine Arts of the University of Ioannina and at the Professional Dance School of Niki Kontaxaki in Athens. She participated in Erasmus studies at the Brera Academy of Fine Arts in Milan and completed an internship in Berlin at Lakestudiosberlin Dance Research and Residency Center. She has taken part in the 5th Conference of Acoustic Ecology in Kalamata (2018), in collaboration with composers Dimitris Karageorgos and Kostas

Stratoudakis, at the Xenakis International Symposium in Nafplio (2022), at the International Forum of Performance Art (IFPA) in Drama (2025) among various other events. Her artistic practice includes performance, video projections, mixed-media installations, photography, sound, and more.

Contact

